

HIAWATHA'S CHILDHOOD

OPERETTA

BESSIE M. WHITELEY.



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HIAWATHA'S CHILDHOOD

OPERETTA IN ONE ACT

FOR UNCHANGED VOICES

TEXT BY HENRY WADSWORTH LONGFELLOW

MUSIC BY BESSIE M. WHITELEY



*Awarded the Prize by "The National Federation
of Music Clubs' Competition," closing September 1,
1912, in the Operetta Class (Unchanged Voices)*

100
Price ~~75~~ Cents

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BOSTON

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CHARACTERS

HIAWATHA. (As a young child in Scenes I and II, and as a youth in Scene III.) Represented by a young child and a youth.

NOKOMIS. Represented by a girl dressed as an Indian woman.

MUDJEKEEWIS. (*West-Wind*.) Represented by a youth.

IAGOO. (*The Boaster*.) Represented by a youth of size or a young man.

FIRST INDIAN YOUTH	}	Youths
SECOND INDIAN YOUTH		
THIRD INDIAN YOUTH		

FIRST INDIAN MAIDEN	}	Girls
SECOND INDIAN MAIDEN		
THIRD INDIAN MAIDEN		

Indian Youths, Warriors, Maidens, Women, Wind-Spirits, Phantoms, Fire-flies, etc.

SCENE I

A forest by a lake; an Indian wigwam in foreground.

SCENE II

Further in the forest.

SCENE III

Same as Scene I.

(*The Operetta may be given with one scene only.*)

REQUIREMENTS FOR PERFORMANCE

Purchase of at least 8 copies of the piano-vocal score and a sufficient number of chorus parts for remaining participants — at least one for each two in the chorus. Royalty Fee \$5.00 each performance if admission is charged. For any subsequent performance, where scores and chorus parts are used again, Royalty Fee \$10.00 if admission is charged, \$5.00 if no admission is charged.

The names of the author and composer must appear on the program and in all publicity matter before and after performance.

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Orchestration Rental: \$7.50 one month; 35¢ each duplicate parts; 50¢ each separate parts.

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MOTIVES

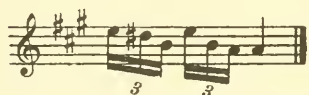
The music is based on the following motives, derived from Indian melodies.

"GAME SONG" Indians of Vancouver's Island



Used in No's 1, 14, 18 a, c, & d.

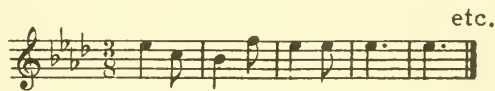
"LOVE CALL" Omaha Indians



Used in No.1, (last movement) and No.6.

A characteristic phrase from the original, a "Love Call" played on the native *flageolet*.

"REST SONG" Omaha Indians

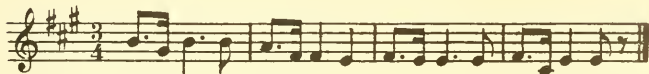


etc.

Used in No's 2, 7, 18 b.

The melody line as in the original, the five measure groups devised by the composer.

"LOVE SONG" Omaha Indians



Used in No.4.

The melody line as in the original, the rhythm devised by the composer.

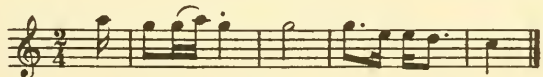
"DANCE SONG" Omaha Indians



Used in No.10.

The germ of the "Dance Song", in the original of which there is more rhythmic than melodic development.

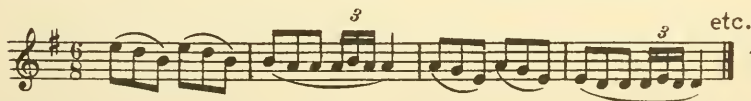
"SONG OF THE SPIRIT" Omaha Indians



Used in No. 11.

Derived melodically from the original, but condensed rhythmically.

"OLD MAN'S LOVE SONG" Omaha Indians



etc.

Used in No.16.

The repetition of the first two measures in the 5th below, is an interesting feature of this melody.

The publishers are indebted to Miss Alice C. Fletcher for permission to use the above motives from "Indian Story and Song from North America"

HIAWATHA'S CHILDHOOD

1

Text selected from "Hiawatha" by
HENRY WADSWORTH LONGFELLOW

Music by
BESSIE M. WHITELEY

Scene 1

A forest by a lake; a wigwam in the foreground, flap closed. A few men and women seated about on the ground.

No 1. Introduction: Chorus and Dance of Indian Warriors

Music based upon a "Game Song" of the Indians of Vancouver's island.

Allegro vivace (*Strongly mark the peculiar rhythm.*)

(Enter Indian warriors who

give yells and dance vigorously a war dance.)

Ki - yi - yi - yi, Ki-yi - yi! Ki - yi - yi - yi,

Ki-yi - yi! Ki - yi - yi - yi, Ki-yi - yi! Ki - yi - yi - yi, Ki-yi - yi!

The publishers are indebted to Messrs. Houghton, Mifflin Company for permission to incorporate excerpts from Longfellow's "Hiawatha."

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(Continued dancing of Indian warriors.)

f *p* *Ped.* *

f *p* *Ped.* *

(The dancing gradually subsides.)

f *p* *decresc.* *Ped.* *

They are seen to wash their hands in the lake, they throw away their arrows, to make peace-pipes which they

f *p* *decresc.* *Ped.* *

(Enter MUDJEKEWISS (West-Wind) attended by WIND-SPIRITS.)

smoke in quiet groups.)

pp *rit.* *p* *molto accel.* *rit.* *Ped.* *

Allegretto

p

molto accel.

molto cresc.

L.H.

molto decresc.

(MUDJEKEEWIS raises the flap)

Red.

of the wigwam disclosing NOKOMIS nursing the little HIAWATHA.)

(All group for Chorus.)

a tempo

pp

dim. e rit.

attacca

Red.

No 2. Chorus: "By the shores of Gitche Gumee"

Soprano I-II, Alto

Music based upon Omaha Indian "Rest Song"

★ Andante moderato

mf

(Preserve the five-measure rhythm throughout.)

Red.

attacca

Red.

★ At this tempo, consider each measure one beat.

Hiawatha

Andante moderato e espressivo

Soprano I-II

mf

1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

Alto

mf

1. By the shores of Git - che Gu - mee, By the
2. By the shin - ing Big - Sea - Wa - ter, Rose the

legato

*Ad. * Ad. * etc.*

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
black and gloom - y pine trees. Rose the firs with

*Ad. * Ad. **

1. Stood the wig - wam,
2. Rose the firs,

of No - ko - mis, Daugh - ter of the Moon, No -
cones up - on them; Bright be - fore it beat the

of No - ko - mis, Daugh - ter of the Moon, No -
cones up - on them; Bright be - fore it beat the

*Ad. * Ad. **

of the moon.
fore it.

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

Ad. * *Ad.* * *Ad.* * *Ad.* *

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

dim. e più tranquillo

Ad. * *Ad.* *

Ad. *

1

2

8.....

1

2

pp

Ad. * *Ad.*

Ad.

They gather into groups to the right and left.

NOKKMIS comes from the wigwam, bearing an Indian cradle. She places in it the little HIAWATHA.

Hiawatha

Nº 3. Recitation

(Spoken by a little Indian maiden)

"There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,

Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, singing.

Nº 4. Solo: "Ewa-Yea" (NOKOMIS)

Motive for music suggested by an Omaha Indian "Love Song"

Molto moderato *mp*

1. E - wa - yea! My lit - tle owl - et!
2. E - wa - yea! My lit - tle owl - et!

molto tranquillo e espressivo

p legato

Ed. *

E - wa - yea! — E - wa - yea! — Who is this, that
E - wa - yea! — E - wa - yea! — Hush! the Nak - ed

poco rit. *a tempo*

Ed. *

lights the wig-wam? With his great eyes lights the wig-wam? My
 Bear will hear thee! E - wa - yea! E - wa - yea! My

poco rit. *a tempo*

Ped. *

lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My
 lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My

dim.

Ped. * Ped. * Ped. * Ped. *

lit - tle owl - et! Who is this, that lights the wig-wam? E - wa -
 lit - tle owl - et! Hush! the Nak - ed Bear will hear thee! E - wa -

Ped. *

molto rit. 1 2
 yea! E - wa - yea! E - wa - yea!
 yea! E - wa - yea! E - wa - yea! - - yea!

molto rit.

Ped. *

NOKOMIS at the end of the song stoops over the cradle of the sleeping HIAWATHA. All the others retire from the stage except three Indian youths who speak the following:

Hiawatha

Nº 5. Recitation

FIRST INDIAN YOUTH:

"Many things Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoo-dah, the comet.
Ishkoo-dah, with fiery tresses:"

SECOND INDIAN YOUTH:

"Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter:"

THIRD INDIAN YOUTH:

"Showed the broad white road in heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows."

During the recitation of the preceding, the stage is darkened.

Enter MUDJEKEEWIS (West Wind) and WIND SPIRITS and PHANTOMS.

The three Indian youths retire in fright.

Nº 6. Wind Song and Phantom Dance

West Wind motive from Omaha Indian "Love Call."

Capriccioso

The musical score consists of two systems. The first system is for piano, with a treble and bass staff. It begins with a 'Capriccioso' marking and includes 'accel.' and 'rit.' markings. The second system is for organ, with a treble and bass staff. It includes 'a tempo', 'molto accel. e cresc.', and 'L.H.' markings. Both systems feature complex rhythmic patterns, including triplets and sixteenth notes, and are marked with 'Ped.' (pedal) and '*' (crescendo) symbols.

dim. *ppp* rit.

*

Wind Song

Allegretto WIND SPIRITS

oo - oo oo - oo

pp *leggierissimo*

V

molto cresc.

oo - oo oo - oo

cresc.

Red.

f accel. molto dim.

ppp *rit.*

a tempo

attacca

*

Phantom Dance

mf a tempo e non legato

pp

mf legato

pp

leggierissimo pp

(Phantoms disperse)

Red. * Red. * Red. *

Wind-Song

Allegro (WIND SPIRITS)

Allegro (WIND SPIRITS)

oo - oo

oo - oo

leggiere

Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has four measures, and the second system has four measures. The voice part is written on a single staff, and the piano accompaniment is written on two staves. The piano part includes a variety of musical notations, including eighth notes, sixteenth notes, and triplets. The score ends with a double bar line and the word "Fin." written below the piano part.

musical score for "L'Allegretto" by Franz Schubert, measures 1-5. The score is in 3/4 time, key of D major. The upper staff (treble clef) contains a melody with a fermata on the first measure. The lower staff (bass clef) contains a bass line with a "molto decresc." marking. The score is marked with a "*" at the end of the first measure.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole rest for the voice. The second measure has a whole rest for the voice and a piano introduction in the piano part. The third measure has a whole rest for the voice. The fourth measure has a whole rest for the voice. The fifth measure has a whole rest for the voice. The sixth measure has a whole rest for the voice. The seventh measure has a whole rest for the voice. The eighth measure has a whole rest for the voice. The ninth measure has a whole rest for the voice. The tenth measure has a whole rest for the voice. The eleventh measure has a whole rest for the voice. The twelfth measure has a whole rest for the voice. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a "mf" (mezzo-forte) dynamic. The bass line is marked with a "p" (piano) dynamic. The score includes various musical notations such as rests, notes, beams, and slurs.

oo - oo oo - oo oo - oo

cresc. *molto cresc.*

accel.

(PHANTOMS and WIND SPIRITS disappear as the stage is gradually lighted.)

pp a tempo *pp*

(Reenter Indian men, women and youths.)

(Lighted stage.)

ppp *ad lib.* 15 *a tempo* *attacca*

PANTOMIME:— The crowd looks about curiously. They pick up a fan of feathers, an antique war club, a moccasin, a head-dress etc., representing surprise by gesture. They take notice of NOKOMIS and HIAWATHA by the wigwam, unharmed: and finally group for the following chorus:

Hiawatha

Nº 7. Chorus: "At the door on Summer evenings"

Unison Chorus

Motive of music from Omaha "Rest Song" as in Nº 2

★ Andante moderato

mf legato

molto rit.

(Preserve the five measure rhythm.)

mf

mf legato

1. At the door on sum - mer ev - 'nings Sat the
2. Heard the whis - p'ring of the pine - trees, Heard the

lit - tle Hi - a - wa - tha; Heard the whis - p'ring
lap - ping of the wa - ters. "Mi - ne - wa - wa!"

rit.

★ Consider each measure as a single beat

Hiawatha

of the pine - trees, Heard the lap - ping of the
said the pine - trees, "Mud - way - aush - ka!" said the

Red.

wa - - ters. Sounds of mu - sic, words of won -
wa - - ters Sounds of mu - sic, words of won -

*

der; Sounds of mu - sic, words of won - der.
der; Sounds of mu - sic, words of won - der.

Red.

p molto rit. *rit.* *a poco* *mp*

Ped. * Ped. CURTAIN.

Scene 2

A wooded scene. Stage semi-dark. Night scene. (Hiawatha and others present.)

No 8. Dance of the Fire-flies

INTRODUCTION

Moderato

8.....: *leggiro*
pp accel. e cresc.
rit. *a tempo* *pp accel. e*
sf *red.* *
cresc. *rit.* *a tempo* *attacca*
sf *red.* *

DANCE

Allegretto

mp leggierissimo
red. *red.* *red.* etc.
 *

8.....

meno mosso

8.....

Red. *

a tempo

Red. *

p

The FIRE-FLIES vanish

pp

molto decresc.

ppp

8.....

No 9. Recitation

(by an Indian Maiden)

"Saw the fire-fly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle

Lighting up the brakes and bushes,
And he sang the song of children,
Sang the song *Nokomis* taught him:"

No 10. Solo: "Wah-wah-taysee"(HIAWATHA)

(Motive for music of "Wah-wah-taysee" suggested by Omaha Indian "Dance Song")

Moderato

(Preserve the peculiar rhythm)

mp leggiero

semplice

1. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,
2. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,

Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle flit-ting white-fire in-sect,
Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle danc-ing white-fire creature,

Light me with your lit-tle can-dle, Light me with your lit-tle can-dle,
Light me with your lit-tle can-dle, Light me with your lit-tle can-dle,

meno mosso *rit.*
Ere up-on my bed I lay me, Ere up-on my bed I lay me,
Ere in sleep I close my eye-lids, Ere in sleep I close my eye-lids!

meno mosso *rit.*

a tempo
Ah, light me! Light me with your lit-tle can-dle.
Ah, light me! Light me with your lit-tle can-dle.

a tempo

rit.
Wah-wah-tay-see, Wah-wah-tay - see.
Wah-wah-tay-see, Wah-wah-tay - see.

rit. *ppp attacca*

During the singing by the chorus in the following, NOKOMIS and HIAWATHA wander about, the former, evidently pointing out various natural wonders.

The replies of NOKOMIS are spoken after each division of the chorus singing.

No. 11. Chorus: "Saw the Moon" "Saw the Rainbow" "When he heard the owls"

(Semi-Chorus in Unison)

Alternating with spoken words

Motive for music from Omaha Indian "Song of the Spirit"

Tranquillo

The musical score is written in 6/8 time and consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Tranquillo'. The lyrics are: 'Saw the moon rise from the wa - ter, Rip - pling, rip - pling, round - ing from the wa - ter, Saw the flecks and shad - ows on it, Saw the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'tr' (trill). The score includes repeat signs and a 'Red.' (Reduction) marking. The piece concludes with a final chord in the piano part.

Saw the moon rise from the wa - ter,

Rip - pling, rip - pling, round - ing from the wa - ter,

Saw the flecks and shad - ows on it, Saw the

Hiawatha

piu. agitato

flecks and shad-ows on it, Whispered "What is that?"

"What is that, ——— No - ko - - mis?"

rit.

Spoken by NOKOMIS:

"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;

Right against the moon he threw her;
'Tis her body that you see there."

tranquillo

Oh! ——— No - ko - - mis!

cresc.

Red. *

2. Saw the rain - bow in ——— the heav - -

Red. *

en, Saw the rain-bow in the heav'n, the heav - -

Ped. *

en, Saw the rain-bow in the heav-en,

In the East-ern sky, the rain-bow, Whispered "What is

piu agitato

that? What is that, No-ko - mis?"

rit.

Spoken by NOKOMIS

"'Tis the heaven of flowers you see there; When on earth they fade and perish,
All the wild-flowers of the forest, Blossom in the heaven above us."
All the lilies of the prairie,

Hiawatha

Semi-Chorus

Ah! ——— No - ko - - mis! ———

tranquillo
cresc.

And. *

poco agitato
mf

(misteriously)

3. When he heard the owls — at mid - night,

And. *

Hoot-ing, laugh-ing in — the for - -

And. *

più agitato *cresc.*

est, "What is that?" he cried — in ter - ror, "What is

that?" he said, "No - ko - mis!"

What is that — No - ko - mis?"

ff

Spoken Words by Nokomis
 "That is but the owl and owlet,

Talking in their native language
 Talking, scolding at each other."

mf *sempre tranquillo* *L.H.*

Semi Chorus

Oh! No - ko - mis!

rit. *attacca*

No 12. Chorus. "Then the little Hiawatha"

(Full Chorus in three parts)

Moderato con spirito *mf*

Soprano I-II

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Alto

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Moderato con spirito *mf*

Learned of ev - 'ry bird its lan - guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lod - ges,

Learned of ev - 'ry bird its lan - guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lod - ges,

f

Learned their names and all their se-crets, How they built their nests in sum-mer,
Where the squir-rels hid their a-corns, How the rein-deer ran so swift-ly,

f *mf*

Learned their names and all their se-crets, How they built their nests,
Where the squir-rels hid their a-corns, How they ran so swift-ly,

f *mf*

Where—— they hid them-selves, }
Why—— so tim - id, } 1-2. Talked with

p *p* *f*

Where—— they hid them-selves, } 1-2. Talked with them when-e'er he met them,
Why—— so tim - id, }

marcato *p*

Where they hid them-selves in win-ter, } 1-2. Talked with them, with them,
Why the rab - bit was so tim-id, }

p *mf*

them where-e'er he — met them, *dim.*

Talked with them — when - e'er he met them, Talked with

Talked with them, Talked with

Called them "Hi - a - wa - tha's Chick-ens."
Called them "Hi - a - wa - tha's Broth-ers."

them. *p* "Hi - a - wa - tha's, Hi - a - *marcato*

them. "Hi - a - wa - tha's," Called them "Hi - a -
Called them "Hi - a -

sempre con spirito p

Called them "Hi - a - wa - tha's Chicken."
Called them "Hi - a - wa - tha's Brothers."

wa - tha, "Hi - a - wa - tha's," Hi - a - wa - tha!

cresc. *f* wa - tha's Chick-ens," "Hi - a - wa - tha's," the lit - tle Hi - a - wa - tha!

cresc. *f* *L.H.*

Scene 3

(Place. — As in Scene I. Upon the stage are Hiawatha as a youth, Nokomis, Iagoo, Indian men, women, youths, etc. Iagoo is seen making arrows.)

Nº 13. Recitation

FIRST INDIAN YOUTH

Then Iagoo, the great boaster,
He the marvelous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha.

SECOND INDIAN YOUTH

From a branch of ash he made it,
From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin,
Then he said to Hiawatha

Nº 14. Solo: "Go, my Son!" (IAGOO)

Motive of music based upon "Game Song" of the Indians of Vancouver's Island

Allegro e vigoroso

Begin music with last line of recitation

f (Preserve the peculiar rhythm)

Red.

*

Red.

*

"Go, my son, in - to the for-est, Where the red deer herd to-geth-er,

Red.

Red.

Red.

*

Hiawatha

Kill for us a fa-mous roe-buck, Kill for

Red. *

us a deer with ant - lers!"

Red. Red. *

"Go, my son, in - to the for - est, Where the reddeer herd to-geth-er,

Red. *

Go, my son, Go! Kill for us a fa-mous roe-buck,

Red. * Red. *

Kill for us a deer with ant-lers! Go, my son, in - to the for -

Red *

est." "Go, my Son, in - to the for - est,

Red. *

Where the red deer herd to - geth - er."

IAGOO gives to HIAWATHA the bow and arrows and leads him off, pointing to the forest in the back-ground.

attacca

cresc. *f*

The others watch his departure, giving him (by pantomime) an encouragement for his undertaking.
The semi-chorus, in contemplation sings the following:

Nº 15. "All alone walked Hiawatha"

Semi Chorus in Unison

Andante (Quasi recitativo)

legato *mf* *a piacere* *p a tempo*

Forth in - to the for - est straightway All a - lone walked

Red. *

Hi - a - wa - tha, All a - lone — walked Hi - a - wa - tha,

Ped. *

Proud-ly, with his bow and ar-rows; Proud-ly, with his

Ped. * Ped. *

bow — and ar - - rows; All a - -

Ped. Ped. Ped. Ped.

lone, — All a - lone walked Hi - a - wa - tha —

rit. Ped. *

No 16. Chorus: "And the birds sang round him"

Full Chorus in Unison with Flute and Violin Obbligato

Motive of music from "Old Man's Love Song" of the Omaha Indians

Moderato

Flute

Violin

Chorus *Quasi recitativo* *espressivo ed tranq.*

Moderato
tranquillo, con grazioso, sempre legato

1. And the
2. Sprang the
3. And the

birds sang round, him o'er him, birds sang
squir - rel, Ad - ji - dau - mo, Ad - ji -
rab - bit from his path - way, from his

o'er him, Sang the rob - in, the O - pee - chee,
dau - mo, Up the oak - tree, close be - side him,
path - way, Leaped a - side, and at a dis - tance,

Red. * Red. *

pp

Sang the blue - bird, the O - wais - sa, And the birds sang
In and out a - mong the branches, Laughed, and said be -
Sat e - rect up - on his haunches, Say - ing to the

Red. Red. *

round him, — birds sang o'er him,
 tween his laugh - ing, close be - side him,
 lit - tle hunt - er, to the hunt - er,

Ped. *

"Do_ not shoot us, Do_ not
 "Do_ not shoot me, Do_ not
 "Do_ not shoot me, Do_ not

Ped. *Ped.* *Ped.* 8.....

shoot us, Hi - a - wa - tha!"
shoot me, Hi - a - wa - tha!"
shoot me, Hi - a - wa - tha!"

Ped. Ped. Ped. Ped. Ped. Ped.

"Do not shoot us, Hi - a - wa - tha!"
"Do not shoot me, Hi - a - wa - tha!"
"Do not shoot me, Hi - a - wa - tha!"

Ped. * Ped. *

3

tha!

3

decresc.

p

p

ppp

pp

molto dim. e rit.

Notes marked \circ in harmonics

8

rit. e dim.

ppp

Red.

*

Red.

No 17. Recitation

FIRST INDIAN MAIDEN:

But he heeded not, nor heard them,
For his thoughts were with the red deer;
On their tracks his eyes were fastened,
Leading downward to the river,
To the ford across the river,
And as one in slumber walked he.

SECOND INDIAN MAIDEN:

Hidden in the alder-bushes,
There he waited till the deer came,
Till he saw two antlers lifted,
Saw two eyes look from the thicket,
Saw two nostrils point to windward,
And a deer came down the pathway
Flecked with leafy light and shadow.

THIRD INDIAN MAIDEN:

And his heart within him fluttered,
Trembled like the leaves above him,
Like the birch-leaf palpitated,
As the deer came down the pathway.

No 18. Finale: (A) "Then upon one knee"

(Chorus in Unison)

Motive of music based upon Indian "Game Song" (Vancouver's, Island)

Allegro con vivo

(Preserve the peculiar rhythm.)

Then, up -

Red.

*

Red.

*

on one knee up-ris-ing, Hi - a-wa-tha aimed an ar-row;

Red.

*

mf

Scarce a twig moved with his mo-tion, Scarce a leaf was stirred or

decresc. *mf* *sempre mezzo-forte*

rus - tled, But the wa - ry roe-buck start-ed,

rit. *

Stamped with all his hoofs to-gether. List-ened with one

rit.

foot up-lift-ed, List-ened; Leaped as if to meet the ar - row!

rit. *a tempo* *cresc.* *sf*

rit. *a tempo* *cresc.* *sf*

* *rit.* *a tempo* *cresc.* *sf*

Ah! the sing-ing, fa-tal ar-row,

f *cresc.* *Red.* *Red.* *

Like a wasp it buzzed and stung him!

f *molto dim.* *attacca* *Red.* *Red.* *

Finale (B) "Dead he lay there in the forest"

Semi Chorus in Three Parts

Preserve the five measure rhythm

Andante moderato e espressivo

Hum. *mf* *p* *Hum.* *Hum.*

Dead he lay there in the for-est, By the

Andante moderato

mf *Hum.*

ford a-cross the riv-er; Beat his tim-id heart no

* Consider each measure as one beat
Hiawatha

Hum.

long - er, Beat his tim - id heart no long - er,

Hum.

Dead he lay there in the for - est,

Hum.

By the ford a - cross the riv - - er.

decresc

attacca

Finale (c) "But the heart of Hiawatha"

Chorus in Unison

Motive for music of (c) and (d) based upon "Game Song" of the Indians of Vancouver's Island.

Enter HIAWATHA bearing the deer, and exultantly

Allegro con spirito

f

(Preserve the peculiar rhythm)

But the

f

Red. *

heart of Hi - a - wa - tha, — Throbb-ed and shout-ed, shout-ed and ex-

sff

Red. *

ult - ed! Throbb-ed and shout-ed and ex-ult-ed! As he bore the

marcato *cresc.* *sff*

Red. *

red-deer home - ward.

attacca

sff

Red. *

Finale (D) "Strong-Heart"

41

Full Chorus in Three Parts

Allegro vivace

Soprano I

Soprano II

Alto

(Preserve the peculiar rhythm)

Allegro vivace

f marcato

f
And I -

a - goo and No - ko - mis Hailed his com - ing with ap - plaus - es.

f
Hailed his com - ing with ap - plaus - es.

f
Hailed his com - ing with ap - plaus - es.

From the red-deer's hide, No -

From the

Hailed his com - ing,

From the

ko-mis, Made a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,

Ped. *

From the red-deer's flesh, No - ko-mis Made a
 Made a cloak for Hi - a - wa tha, Made a
 Made a

Ped.

ban-quet to his hon - or,
 ban-quet to his hon - or, Mad a ban-quet
 ban-quet to his hon - or,

marcato

All the vil-lage came and feast-ed,
to his hon-or, All the vil-lage came and feast-ed,

sf *Red.* *Red.* *

All the guests praised Hi - a - wa - tha,
All the guests praised Hi - a - wa - tha,

Red. *Red.* *cresc.* * *Red.*

Called him "StrongHeart, Soan - ge - ta - ha!"
Called him "StrongHeart, Soan - ge - ta - ha!"
Called him "StrongHeart, Soan - ge - ta - ha!"

sf *Red.* *Red.*

Called him "Strong - Heart, Soan - ge - ta -

Called him "Strong - Heart, Soan - ge - ta -

Called him "Strong - Heart, Soan - ge - ta -

ff marcato

decresc.

ff marcato

decresc.

ha!"

ha!"

ha!"

cresc.

ff marcato

decresc.

CURTAIN

ff marcato

ffz

sempre fff

Hiawatha

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